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CHARLES DILLINGHAM Presents

MONTGOMERY AND STONE AND

ELSIE JANIS

in a New Musical Comedy

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S48

The LADY of the SLIPPER

Book by

ANN CALDWELL
and
LAURENCE McCARTY

Lyrics by

JAMES O'DEA

Music by
CTOR
RBERT



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CHARLES DILLINGHAM

PRESENTS

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and ELSIE JANIS

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Price \$2.99^{net}

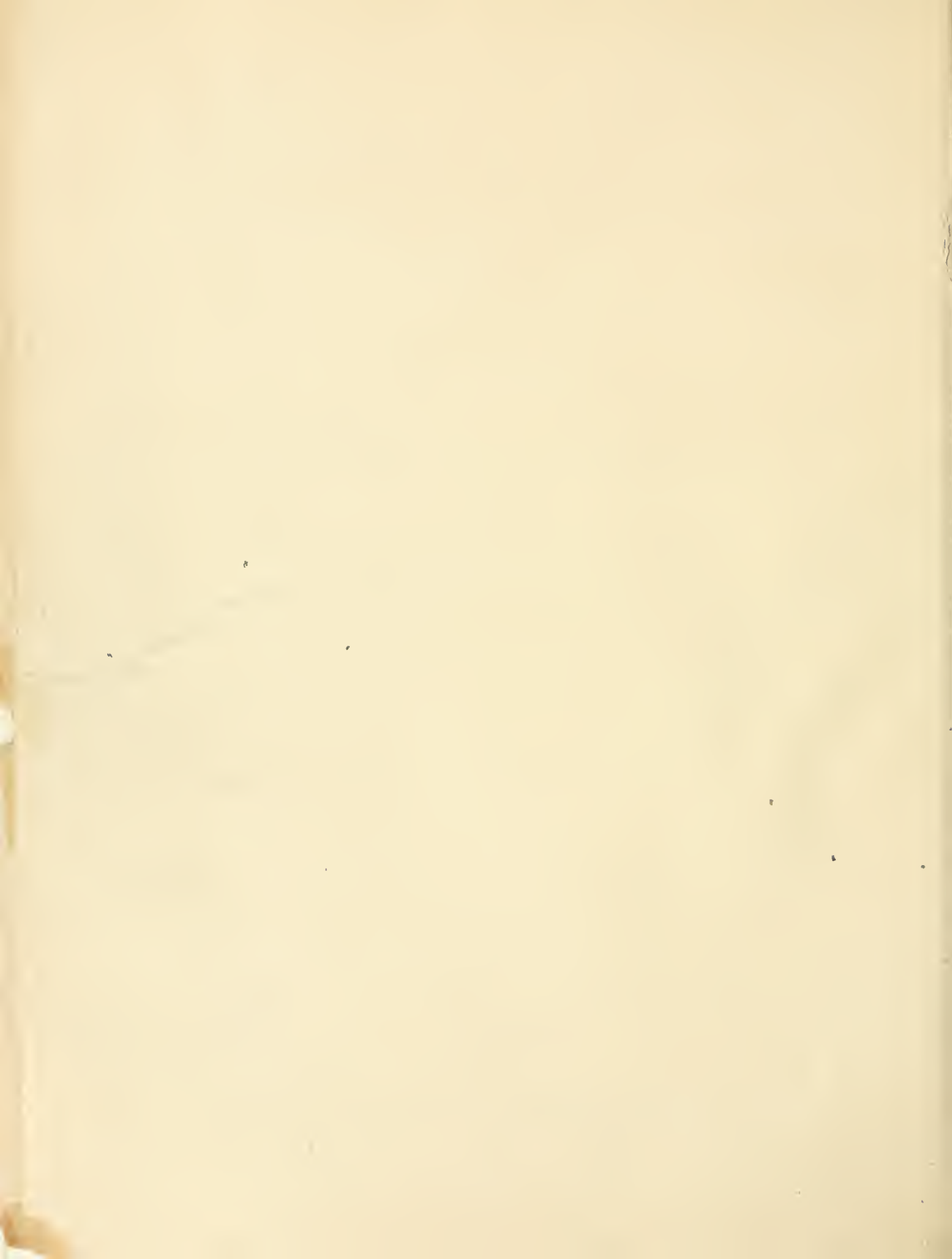
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Victor Herbert



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CHARLES DILLINGHAM

Presents

Montgomery and Stone and Elsie Janis

In a Musical Fantasy in Three Acts

THE LADY OF THE SLIPPER Or A Modern Cinderella

Book by
ANNA CALDWELL
& LAWRENCE McCARTY

Lyrics by
JAMES O'DEA

Music by
VICTOR HERBERT

====*:=====

CAST OF CHARACTERS

THE CROWN PRINCE MAXIMILIAN	Douglas Stevenson
PRINCE ULRICH, his brother.	Eugene Revere
CAPTAIN LADISLAW, aide-de-camp to Maximilian	James G. Reaney
BARON von NIX, Cinderella's Father.	Charles Mason
ATZEL, the Baron's butler	Vernon Castle
MOUSER, the Baron's cat	David Abrahams
ALBRECHT, a shoemaker.	Samuel Burbank
LOUIS, his assistant.	Harold Russell
JOSEPH, a milliner	Edgar L. Hay
MATTHIAS, a furrier	Ed. Randall
PUNKS.	David C. Montgomery
SPOOKS	Fred A. Stone
CINDERELLA	Elsie Janis
DOLLBABIA.	Lillian Lee
FREAKETTE	Queenie Vassar
ROMNEYA.	Allene Crater
THE FAIRY GODMOTHER	Vivian Rushmore
VALERIE, maid at the Baron's	Peggy Wood
SOPHIA, Albrecht's wife	Florence Williams
IRMA, Joseph's wife	Edna Bates
CLARA, Louis' wife.	Helen Falconer
LUDOVICA, Matthias' wife	Gladys Zell
MAIDA	Lillian Rice
GRETCHEN	Angie Weimers
PREMIERE DANSEUSE	Lydia Lopoukowa

Courtiers, Soldiers, Ladies-In-Waiting, Oriental Women of the Harem, etc.

====*:=====

SYNOPSIS OF SCENES

Act I - Scene 1 - Kitchen in the Castle of Baron von Nix
Scene 2 - On the way to the Palace
Act II - Ballroom in the Palace of Prince Maximilian
Act III - Scene 1 - The Baron's Kitchen
Scene 2 - Throne room of the Prince's Palace

====*:=====

Staged by. R. H. Burnside
Musical Director W. E. McQuinn

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No 1.

Overture

Allegro brillante

The musical score is written for piano and bass. It begins with a treble and bass staff in 6/8 time, key of D major (two sharps). The tempo is marked "Allegro brillante". The score consists of five systems of two staves each. The first system starts with a forte (*ff*) dynamic. The second system features a *ffz* (fortissimo with crescendo) marking. The third system includes *ffz* and *ff* markings. The fourth system also includes *ffz* and *ff* markings. The fifth system begins with a first ending bracket marked with a "1" and ends with a repeat sign. The score is written in a clear, legible style with various musical notations including notes, rests, and dynamic markings.

8^{va}

f

8^{va}

ff

8^{va}

ffz

Poco Meno

8^{va}

ffz (Trumpets)

ff

3

dim.

sfz

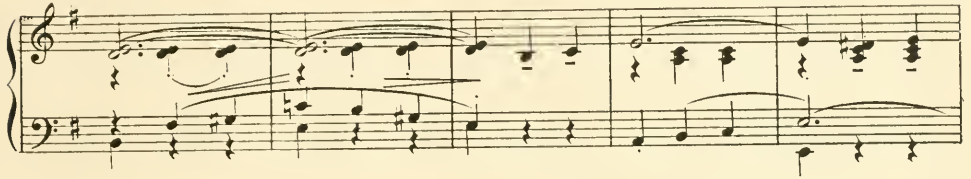
Tempo di Valse

p accel.

sfz

Molto meno

p rit.





Molto moderato

First system of musical notation. Treble and bass staves. Treble staff begins with a piano (*p*) dynamic. The music is in 3/4 time, featuring chords and moving lines in both hands.

Second system of musical notation. Treble and bass staves. The music continues with various chordal textures and melodic fragments.

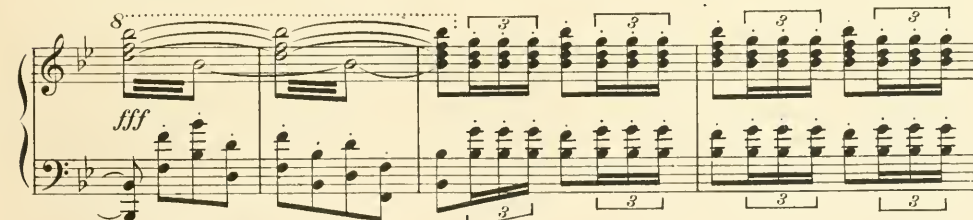
Third system of musical notation. Treble and bass staves. The treble staff begins with a piano (*p*) dynamic. The system concludes with a forte (*f*) dynamic marking.

Fourth system of musical notation. Treble and bass staves. The treble staff begins with a piano (*p*) dynamic and includes first and second endings. The system concludes with a forte (*f*) dynamic marking.

Tempo di Marcia (*moderato*)

Fifth system of musical notation. Treble and bass staves. The treble staff begins with a fortissimo (*fp*) dynamic. The music is in 2/4 time, featuring a rhythmic march pattern. The system concludes with a fortissimo (*ffz*) dynamic marking.





Poco pesante



Opening Chorus

ACT I.

Nº 2

Allegro moderato

f

CHORUS

ff

We are wait - ing for the Bar-on — to treat with him while

We're wait - ing for the Bar-on, the Bar-on.

ff

deck - ing out his "fairs!" We ob - serve he did - n't

While deck - ing out his "fairs," Ob - serve — he did - n't

care on — what ba - sis we a - greed to sell our wares.

care on what ba - sis,

Ev 'ry la - dy in the king - dom

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is in B-flat major (two flats) and 4/4 time. It begins with a half rest, followed by a quarter note G4, a quarter note A4, a quarter note Bb4, and a half note C5. The piano accompaniment is in the same key and time, starting with a half rest, followed by a quarter note G3, a quarter note A3, a quarter note Bb3, and a half note C4.

The piano accompaniment for the first system features a right hand with eighth-note chords and a left hand with a simple bass line. The right hand starts with a half rest, followed by a quarter note G4, a quarter note A4, a quarter note Bb4, and a half note C5. The left hand starts with a half rest, followed by a quarter note G3, a quarter note A3, a quarter note Bb3, and a half note C4.

Wish - es to be fair - est at the ball, Where our

The second system of music consists of a vocal line and a piano accompaniment. The vocal line is in B-flat major (two flats) and 4/4 time. It begins with a half rest, followed by a quarter note G4, a quarter note A4, a quarter note Bb4, and a half note C5. The piano accompaniment is in the same key and time, starting with a half rest, followed by a quarter note G3, a quarter note A3, a quarter note Bb3, and a half note C4.

The piano accompaniment for the second system features a right hand with eighth-note chords and a left hand with a simple bass line. The right hand starts with a half rest, followed by a quarter note G4, a quarter note A4, a quarter note Bb4, and a half note C5. The left hand starts with a half rest, followed by a quarter note G3, a quarter note A3, a quarter note Bb3, and a half note C4.

Prince will choose a la - dy, some at - tract - ive lit - tle maid - ie, To

The third system of music consists of a vocal line and a piano accompaniment. The vocal line is in B-flat major (two flats) and 4/4 time. It begins with a half rest, followed by a quarter note G4, a quarter note A4, a quarter note Bb4, and a half note C5. The piano accompaniment is in the same key and time, starting with a half rest, followed by a quarter note G3, a quarter note A3, a quarter note Bb3, and a half note C4.

The piano accompaniment for the third system features a right hand with eighth-note chords and a left hand with a simple bass line. The right hand starts with a half rest, followed by a quarter note G4, a quarter note A4, a quarter note Bb4, and a half note C5. The left hand starts with a half rest, followed by a quarter note G3, a quarter note A3, a quarter note Bb3, and a half note C4.

share with him his crown, his life and all.

We are

As - sist - ing them, we lead ex - act - ing

en - ter - pris - ing trades - men.

lives.

Of

We'd ex - plain we're not these maid's men

course you're not, be - cause we are your wives. _____

You are our wives. _____

ouis.

We have treas - ures rare to of - fer _____

Sure to win at - ten - tion at the ball, _____ Where our

Prince will choose a la - dy, some at - tract - ive lit - tle maid - y, To

To

grace with high re - nown His roy - al court in town, and

grace with high, with high re - nown, His roy - al court in town,

share with him his crown, his life, his crown and all.

ff

Tempo di Mazurka

The piano introduction consists of two staves. The right hand features a series of sixteenth-note chords and single notes, while the left hand plays a steady eighth-note bass line. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The piece begins with a forte (*f*) dynamic and ends with a fortissimo (*sf*) chord.

The first system of the vocal and piano accompaniment. The vocal line is in the treble clef, and the piano accompaniment is in the grand staff. The lyrics are: "Here we have to deck the tress - es of the fair - est". The piano part features a steady eighth-note bass line and chords in the right hand. The dynamics are marked *mf* (mezzo-forte) for the vocal line and *p* (piano) for the piano accompaniment.

The second system of the vocal and piano accompaniment. The vocal line continues with the lyrics: "of Prin - cess - es, o - pal - es - cent hues ai -". The piano accompaniment maintains the same rhythmic pattern. The key signature and time signature remain consistent with the previous system.

The third system of the vocal and piano accompaniment. The vocal line concludes with the lyrics: "grette, Here a cres - cent shaped bar - bette, _____". The piano accompaniment continues with the same rhythmic pattern. The key signature and time signature remain consistent with the previous system.

Here is still an - oth - er no - tion, Set with cor - al

from the o - cean, Picked with lov - ing care a - far,

Fash - ioned for the hair they are, they are, Tri - fles light as air they

are, Gems of jade and jet. —

Tempo di Polka

The piano introduction consists of two staves. The right hand features a melody of eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with chords and single notes.

p
Pink and ro - sy, cute and co - zy for each
p

The first system of the vocal melody and piano accompaniment. The vocal line begins with a piano (*p*) dynamic. The piano accompaniment also starts with a piano (*p*) dynamic. The melody is in a 2/4 time signature.

toc - sie of the maid, _____ Here are slip - pers for the

The second system of the vocal melody and piano accompaniment. The vocal line continues with the lyrics "toc - sie of the maid, _____ Here are slip - pers for the". The piano accompaniment continues with a similar rhythmic pattern.

trip - pers in the dance or on pa - rade. _____ Here to

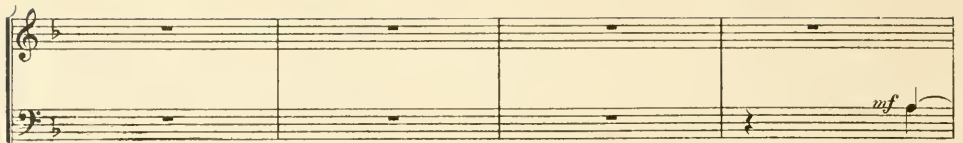
The third system of the vocal melody and piano accompaniment. The vocal line continues with the lyrics "trip - pers in the dance or on pa - rade. _____ Here to". The piano accompaniment continues with a similar rhythmic pattern.

match them, not to patch them, is a line ex - treme - ly

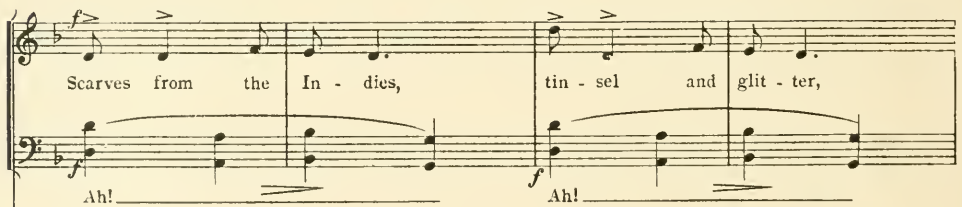
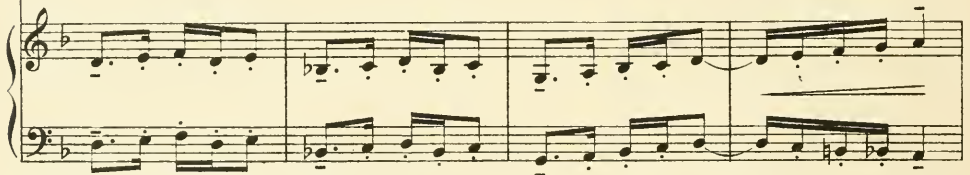
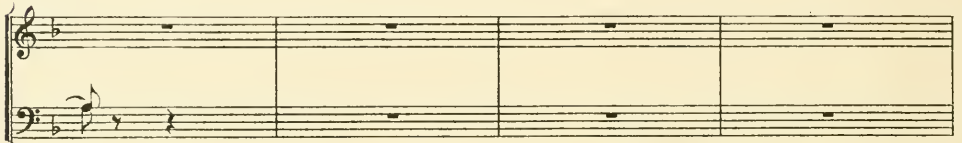
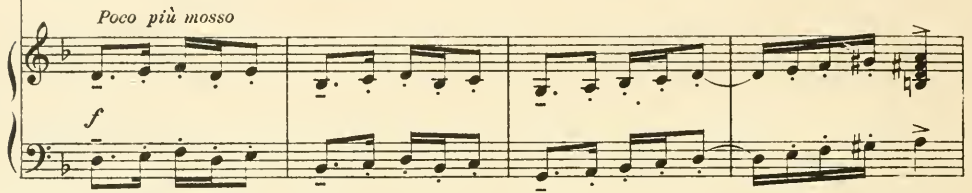
gay, ——— Pink and blue, yel - low too,

vi - o - let and gray. Pink and blue,

yel - low too, vi - o - let and gray. ———



Ah! —



Gay in the ball-room, oh what could be fit-ter,

Ah!

Drape one a-bout one's dim-pled shoul-der, drape one a-bout one's dim-pled shoul-der,

Ah!

See how 'twill daz-zle and daze.

Ah!

mus.

Furs from the furth - est steppes of the Rus - sias,

Ah! Ah!

Mil - an - ese fans, for hid - ing the blush - es.

Ah! Ah!

We have a stock of them, Quite a big block of them,

Ah!

fp

We have a stock of them, Quite a big block of them, buy - ing the best, —

Ah! ————— Ah! —————

fp

animando

al - ways pays. —————

Ah! —————

Più mosso

BASSES

But we can - not be de -

But we can - not be de - lay - ing, —————

sfz *f* *sfz*

lay - ing, _____ We've no fur - ther time for

We've no fur - ther time for stay - ing, _____

The first system of the musical score is in B-flat major (two flats). It consists of a vocal line and a piano accompaniment. The vocal line has two measures: the first contains the lyrics "lay - ing," followed by a long horizontal line; the second contains "We've no fur - ther time for". The piano accompaniment has two measures: the first contains the lyrics "We've no fur - ther time for" and the second contains "stay - ing," followed by a long horizontal line. The piano part features a steady eighth-note bass line and chords in the right hand.

stay - ing, _____ Oth - er cus - tom - ers a -

Oth - er cus - tom - ers a - wait,

The second system continues the musical score. The vocal line has two measures: the first contains "stay - ing," followed by a long horizontal line; the second contains "Oth - er cus - tom - ers a -". The piano accompaniment has two measures: the first contains "Oth - er cus - tom - ers a -" and the second contains "wait,". The piano part continues with the same eighth-note bass line and chords.

wait _____ To the Bar - on kind - ly

To the Bar - on kind - ly state,

The third system concludes the musical score. The vocal line has two measures: the first contains "wait" followed by a long horizontal line; the second contains "To the Bar - on kind - ly". The piano accompaniment has two measures: the first contains "To the Bar - on kind - ly" and the second contains "state,". The piano part continues with the same eighth-note bass line and chords.

vous. we can - not wait, so kind - ly state

state, so kind - ly state we can - not

we are here,

we can - not wait, so kind - ly state, we are

wait, so kind - ly state that we are

we are here, we are

ff here!

ff here!

ff here!

We are wait - ing for the Bar - on To

We're wait - ing for the Bar - on, the Bar - on

ff

treat with him while deck - ing out his "fairs!"

While deck - ing out his "fairs."

We ob - serve he did - n't care on What

Ob - serve he did - n't care on what ba - sis,

ba - sis we a - greed to sell our wares, _____

unis
We have treas - ures rare to of - fer. _____

unis
Sure to win at - ten - tion at the ball, _____ Where our

Prince will choose a la - dy, some at - tract - ive lit - tle maid - y to

grace with high re - nown His roy - al court in town, and

share with him his crown, his life and crown his

life and all! To share his

8va *8va* *tutta sforza*

Pesante life, his life **Presto** crown!

Pesante **Presto**

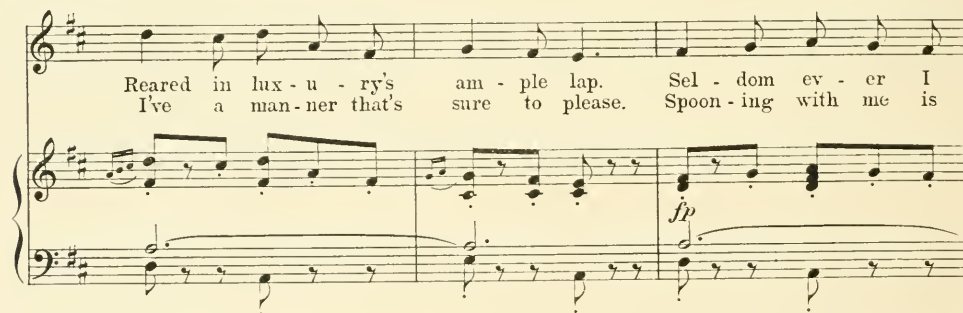
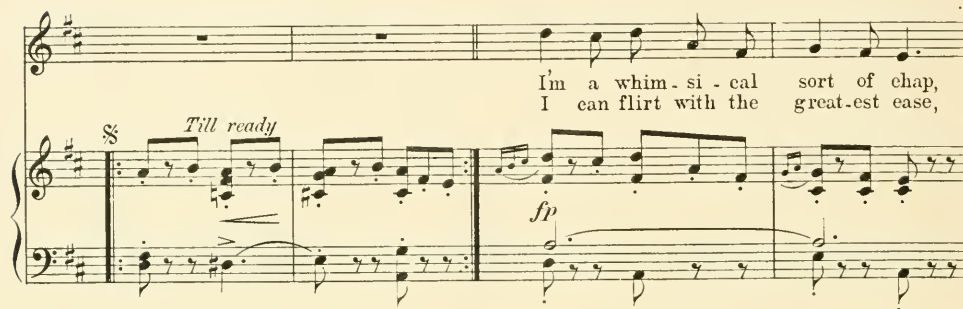
8va *sfz* *sfz* *sfz* *sfz*

No 3a

Fond Of The Ladies

Atzel with Sophia, Irma, Clara, Ludovica,
Maida, Gretchen and Chorus

Allegro vivo



Smart so - ci - e - ty's la - test tricks, In - ter - est and a - muse me, nix, And
Long be - fore I could ev - er vote, I would shy at a pet - ti - coat, And

as for ra - ces and pol - i - ties They get a - long with - out me. There's
I've been chos - en to play the goat For scores and scores of dear - ies. I

on - ly one thing 'neath the sun can make me sit up peart, — That's
should per - haps e - vade their traps, But just to please them all, — A -

us - u - al - ly ac - com - pan - ied by The rus - tle of a skirt, for
gain and a - gain I jol - ly them when O - blig - ing - ly I fall, for

REFRAIN

I'm fond of the la - dies, the la - dies, the la - dies, bless 'em, I
Repeat f for Dance

love them all, The short and tall, And they all love me.

I'm fond of the la - dies, the la - dies, and all the rest of 'em,

Shy A - me - lia, Frol - ic - some Flo, Dain - ty De - lia, Af - fa - ble Joe,

Al - ber - ti - na, Nat - ty and neat, Love - ly Le - na, Mer - ry and sweet.

Teas - ing Tes - sie and Sweet Lou - ise, Bon - nie Bes - sie and Mer - ce - des,

ff *8va*

Mar - ga - ri - ta and Ma - ry Ann, I'm a reg - u - lar la - dies man,

I'm a chap that's fond of the la - dies. - dies. *D.S.*

ff *D.S.*

Romneya Music

Nº 3b

The image displays a musical score for a piece titled "Larghetto" by Franz Liszt. The score is written for piano and left hand, featuring a variety of musical notations and dynamics. The tempo is marked "Larghetto" and the mood is "lento". The score is divided into four systems, each with a piano part (right hand) and a left hand part. The piano part is characterized by a series of sixteenth-note runs, often with accents and slurs. The left hand part is more static, with chords and single notes. Dynamics range from "ff" (fortissimo) to "f" (forte). The score includes various articulations such as accents, slurs, and a "tr" (trill) in the final system. The overall style is Romantic, with a focus on technical virtuosity and expressive phrasing.

Meow! Meow! Meow!

DUET

Cindy and Mouser

No 4

Allegro giocoso

Piano introduction in 6/8 time, marked *f* (forte). The music features a lively melody in the right hand and a supporting bass line in the left hand, both in a key with one sharp (F#).

CINDY

"Hey, did - dle, did - dle, the cat and the fid - dle" thus

Cindy's vocal part begins with a melodic line in the treble clef. The piano accompaniment continues with a lively melody in the right hand and a supporting bass line in the left hand, marked *fp* (fortissimo piano). The piano part includes a *Stra* (Sustained Tremolo) marking over the right hand.

run-neth the an - eient rhyme.

MOUSER

Mee - ow, mee - ow, mee - ow! Mee -

Mouser's vocal part begins with a melodic line in the treble clef. The piano accompaniment continues with a lively melody in the right hand and a supporting bass line in the left hand, marked *S* (Sustained Tremolo) over the right hand.

That rhyme it was writ-ten when

ow, mee - ow! _____

Sra.....

fp

you were a kit - ten, or long be - fore that time. _____

Mee -

8.....

There

ow, mee-ow, mee - ow! _____ Mee - ow - ow - ow! _____

nev-er was yet an-y mous-er I met eon-nect-ed with fid-dle or band, — Ex-

cept in the case of a string for a bass, or tre-ble, you un-der-stand. — And

that's why I laugh and mer-ri-ly chaff the dit-ty I've quot-ed now, — For

all that a cat knows of mus - ic and that is Mee - ow, mee - ow, mee -

Mee - ow, mee - ow, mee -

Refrain

ow! —

ow! — Mee - - ow, mee - ow, mee - ow! —

sf *p* *fp*

My, what a fiend - ish row! —

Mee - ow, mee - ow, mee -

Well, what's the mat-ter, now? _____ If

ow! _____

The first system of the musical score is in D major (two sharps). The vocal line begins with a whole rest, followed by a quarter note D, an eighth note E, a quarter note F#, and a quarter note G. The piano accompaniment consists of a series of chords and moving lines in both hands, with some grace notes and slurs.

I could-n't sing an-y bet-ter than that, so screech-ing-ly high and so

The second system continues the vocal melody with a quarter note A, an eighth note B, a quarter note C, and a quarter note D. The piano accompaniment features a more active bass line with eighth notes and chords.

fierce-ly flat, I'd call my-self a sick old eat.

Mee-

The third system concludes the page. The vocal line has a quarter note E, a quarter note D, and a quarter note C. The piano accompaniment includes dynamic markings: *fp* (fortissimo piano) in the first measure, *sfz* (sforzando) in the second, and *p* (piano) in the third. The system ends with a half note B in the vocal line.

I'd call my - self a
ow, mee-ow, mee - ow! _____

fp *fp*

sick old cat, Mee - ow, mee - ow, mee - ow! _____
Mee - ow, mee - ow, mee - ow! _____

p *sfz*

Dance

Meno mosso.

sfz p sfz p sfz p sfz p

1. 2. *sf sf*

First system of musical notation. Treble and bass staves. Treble staff has a trill (tr) and a dynamic marking *sfz* followed by *p*. Bass staff has a trill (tr) and a dynamic marking *p*.

Second system of musical notation. Treble and bass staves. Treble staff has a trill (tr) and a dynamic marking *p*. Bass staff has a trill (tr) and a dynamic marking *p*.

Third system of musical notation. Treble and bass staves. Treble staff has a first ending bracket (1.) and a second ending bracket (2.). Bass staff has a dynamic marking *marcato*.

Fourth system of musical notation. Treble and bass staves. Treble staff has a dynamic marking *sfz* followed by *p*. Bass staff has a dynamic marking *sfz* followed by *p*. The system ends with a dynamic marking *sfz*.

Fifth system of musical notation. Treble and bass staves. Treble staff has a dynamic marking *sfz* followed by *p*. Bass staff has a dynamic marking *sfz* followed by *p*. The system ends with a dynamic marking *sfz* followed by *sfz*.

Like A Real, Real Man

NO 5

TRIO

Cindy, Punks and Spooks

Tempo di Marcia (*animato*)

Piano introduction in 2/4 time. The right hand features a melody with eighth and sixteenth notes, including a trill on the second measure. The left hand provides a bass line with eighth notes. Dynamics include *f* (forte) and *sf* (sforzando).

CINDY

Vocal line for Cindy: "The man who's nev - er been in love, ex - cites my sym - pa -". The piano accompaniment consists of chords in the right hand and a bass line in the left hand. Dynamics include *p* (piano).

thy. —

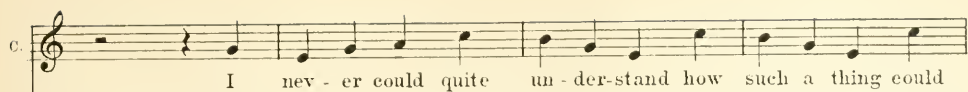
PUNKS

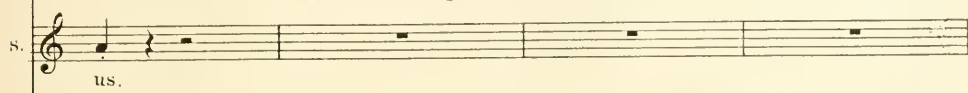
Then o'er us make a fuss. —


SPOOKS

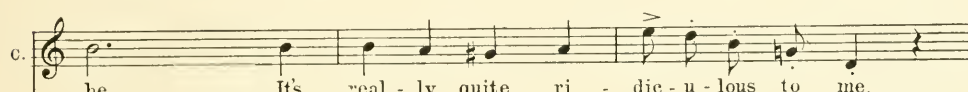
For that's the case with

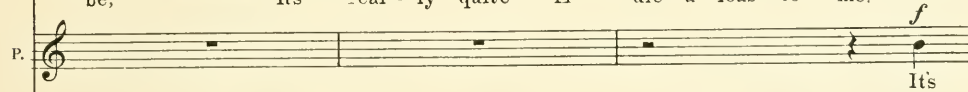
Vocal lines for Punks and Spooks. The piano accompaniment continues with chords and a bass line. Dynamics include *f* (forte).

C.  I nev - er could quite un - der - stand how such a thing could


S.  us.



C.  be, It's real - ly quite ri - dic - u - lous to me.

P.  It's *f*

S.  It's *f*



C.  I al - ways try to

P.  real - ly quite ri - dic - u - lous, we see.____

S.  real - ly quite ri - dic - u - lous, we see.____



C. ree - ti - fy such er - rors when I can. —

P. That's ver - y sweet of

C. If you will but as -

P. you.

S. Ex - treme - ly thought-ful, too!

C. sist me in my art-ful lit - tle plan, I'll teach you how to

C. love me like a real, real man.

P. Like a

S. Like a

poco rit.

P. real, real man, like a real, real man! —

poco rit.

S. real, real man, like a real, real man! —

poco rit.

ff

REFRAIN

Meno mosso

C. Kiss, kiss, kiss! that is les-son one, the first thing we must do. —

P. Kiss, kiss, kiss! that is les-son one, the first thing we must do. —

S. Kiss, kiss, kiss! that is les-son one, the first thing we must do. —

Repeat for Dance

p grazioso

C. Fol-lows next the sim-ple lit-tle text, of how to bill and coo;

P. Fol-lows next the sim-ple lit-tle text, of how to bill and coo,

S. Fol-lows next the sim-ple lit-tle text, of how to bill and coo;

C. Smile, dear, smile, smile, dear, all the while, re-gard me if you can. — As a

P. Smile, dear, smile, smile, dear, all the while, re-gard me if you can. — As a

S. Smile, dear, smile, smile, dear, all the while, re-gard me if you can. — As a

C. tim-id lit-tle dove, while learn-ing how to love, like a

P. tim-id lit-tle dove, while learn-ing how to love, like a

S. tim-id lit-tle dove, while learn-ing how to love, like a

C.
 P.
 S.

real, real man. man.

Dance after Trio

pp

No 6

The Garden Party

(Punks and Spooks)

Animato

A

sfz *sfz* *sfz* *sfz* *p*

gar - den par - ty we at - tend - ed, not so long a - go, A

molto delicato

friend - ly On - ion's strong ap - peal de - cayed us to the show, It

was the eom - ing out af - fair' of lit - tle I - ma Bean,

The first system of the musical score. The vocal line is in treble clef with a key signature of one sharp (F#). The piano accompaniment consists of a right-hand treble staff and a left-hand bass staff. The right hand plays a melody with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

I - ma's eom - ing out was quite the worst we've ev - er seen; While

The second system of the musical score. The vocal line continues with the same melody. The piano accompaniment features a crescendo leading to a *pp* (pianissimo) dynamic marking at the end of the system.

there we met a Mis - ter Beet who dared to Cau - li - flow'r, Young

The third system of the musical score. The vocal line continues. The piano accompaniment includes triplets in the right hand and a *pp* (pianissimo) dynamic marking at the beginning of the system.

Mis - ter Beet was Pick - led, that's the rea - son he was Sour. A

The fourth system of the musical score. The vocal line concludes with the word 'A'. The piano accompaniment features triplets in the right hand.

lit - tle Jer - sey Tu - ber vexed the Beet when, me oh my! He

mashed that in - of - fen - sive Sweet Po - ta - toe in the eye.

rit.

p *rit.*

L'istesso tempo

Oh! Oh! that gar - den par - ty, all the guests were

strong and heart - y, On - ion's, Pep - per -

mint and Gar - lie danced from night till morn. — The

Egg - plants hatched their eggs that day, The

Oys - ter - plants from Oys - ter - Bay, Heard the Sal - ad

sing a bal lad to the ear of Corn. —

DANCE

Musical score for "DANCE" in 2/4 time, featuring a xylophone solo and piano accompaniment. The score is written in G major (one sharp) and consists of five systems of music.

System 1: The xylophone solo begins with a melodic line in the right hand, while the piano provides a harmonic accompaniment in the left hand. The tempo is marked *f* (forte).

System 2: The xylophone solo continues with a more complex melodic line. The piano accompaniment remains steady. The tempo is marked *fz* (forzando).

System 3: The xylophone solo features a triplet of eighth notes. The piano accompaniment continues with a steady rhythm. The tempo is marked *fz* (forzando).

System 4: The xylophone solo continues with a melodic line. The piano accompaniment remains steady. The tempo is marked *fz p* (forzando piano).

System 5: The xylophone solo concludes with a final melodic line. The piano accompaniment remains steady. The tempo is marked *fz p* (forzando piano).

The score includes various musical notations such as treble and bass clefs, key signatures, time signatures, and dynamic markings. The xylophone solo is indicated by a bracketed line above the piano staff.

No 7

Games Of Hallow-e'en

Duo

Allegro vivo

f

sfz

sfz

CINDY

BARON

I know a day in the year that can beat all oth-er days for fun.

p

sfz p

sva.

C

I think I'm on to the day that you mean, Oc - - ber thir - ty one!

B

p

sfz p

sva.

C

B

All Hal-low-een, I can see the bright scene, kid-dies all gathered nigh, With

loco

p

C

B

bushels of doughnuts and sweet nigger toenuts, and lathers and slathers of pie.

C

B

Gay Jack-o-lan-terns a - gleam in the gloom, each with a jol-ly grin,

p

sva.

sfz p

C

gai-ly we come a making things hum and promptly the fun would be - gin.

B

p

sva

sfz p

C

B

Hunting the slipper and popping the corn, shoot-ing the fes - tive Bean, —

p

sva

fff

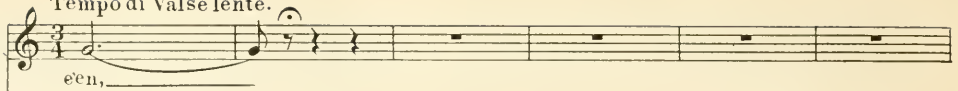
ff KIDS

Hav-ing the time of our youth - ful lives, in the games of Hal - low -

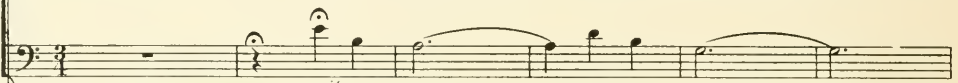
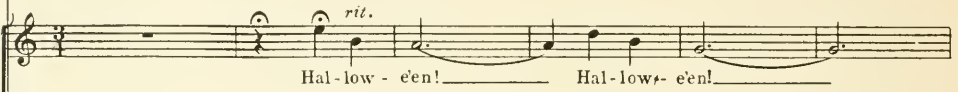
mf

poco rit.

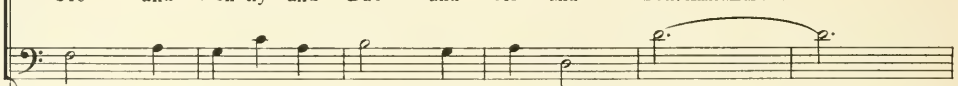
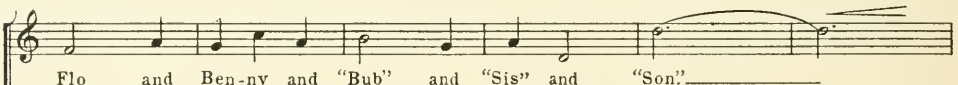
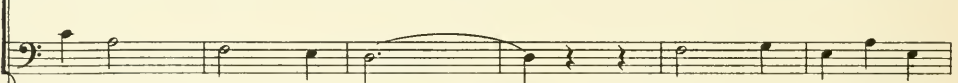
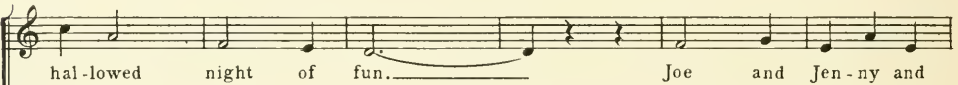
Tempo di Valse lente.

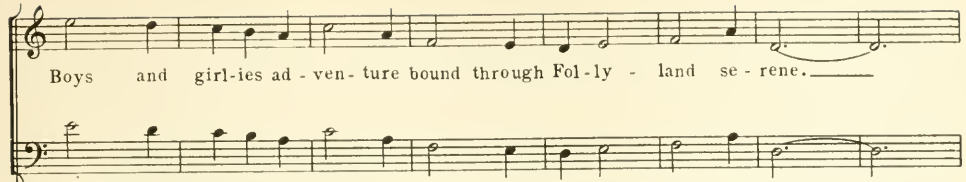


CHORUS.

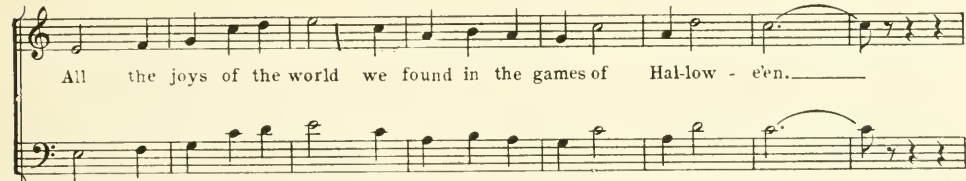


Tempo di Valse lente.





Boys and girl-ies ad-ven-ture bound through Fol-ly - land se-rene.

All the joys of the world we found in the games of Hal-low - e'en.



DANCE




No 8

Witches Ballet

Moderato

The musical score for "Witches Ballet" (No. 8) is written for piano and violin. It is in 2/4 time, key of B-flat major, and marked "Moderato". The score is divided into four systems. The piano part (bottom staff) features a steady bass line with occasional chords and melodic fragments. The violin part (top staff) has a more active melody with various ornaments and dynamics. The score includes dynamic markings such as *fp*, *sf*, *f*, and *sfz*, and articulation marks like accents and slurs.

System 1: The piano part begins with a steady bass line. The violin part has a melody with a triplet of eighth notes. Dynamics include *fp* and *sf*.

System 2: The piano part continues with a steady bass line. The violin part has a melody with a triplet of eighth notes. Dynamics include *fp* and *sf*.

System 3: The piano part continues with a steady bass line. The violin part has a melody with a triplet of eighth notes. Dynamics include *fp* and *sf*.

System 4: The piano part continues with a steady bass line. The violin part has a melody with a triplet of eighth notes. Dynamics include *fp* and *sf*.

Poco meno



First system of musical notation. The treble staff contains a melodic line with eighth and sixteenth notes, some with accents. The bass staff contains a more complex accompaniment with chords and moving lines. The tempo marking "Poco meno" is at the top left. The dynamic marking "p misterioso" is in the bass staff. The dynamic marking "sf" is at the end of the system.



Second system of musical notation. The treble staff continues the melodic line. The bass staff features a prominent sustained chord in the first measure and then continues with a moving line. The dynamic marking "r.h." is in the bass staff.



Third system of musical notation. The treble staff has a melodic line with some rests. The bass staff continues with a moving line and chords.



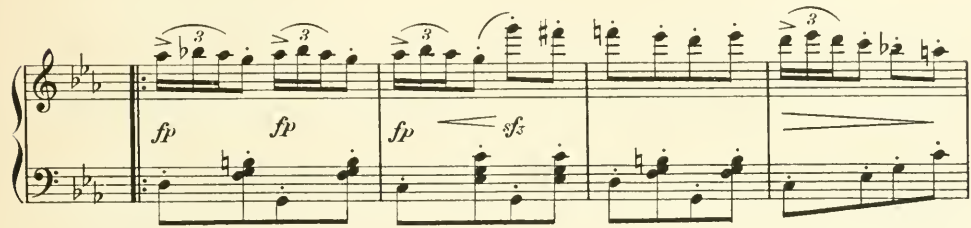
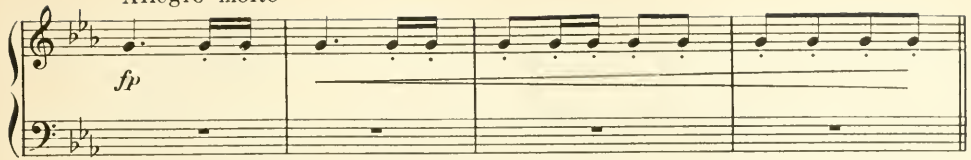
Fourth system of musical notation. The treble staff has a melodic line. The bass staff continues with a moving line and chords.



Fifth system of musical notation. The treble staff has a melodic line. The bass staff continues with a moving line and chords. The system ends with a double bar line and a repeat sign.



Allegro molto



The Ride To The Castle

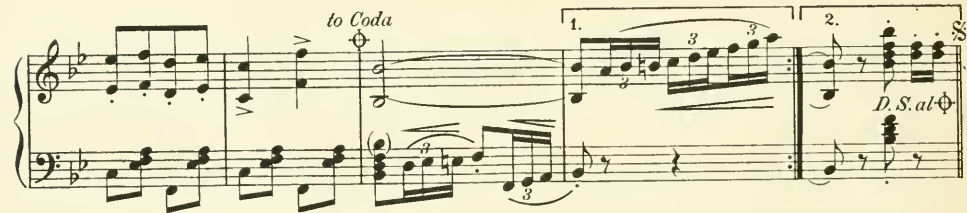
No 9

End of Act I

Allegro vivo

The musical score is for a piece titled "The Ride To The Castle" (No. 9), the end of Act I from "The Lady Of The Slipper". It is marked "Allegro vivo" and is in 2/4 time with a key signature of one flat (B-flat). The score consists of four systems of piano accompaniment, each with a treble and bass staff. The first system includes a "(Whip)" instruction and a forte (*ff*) dynamic. The second system is marked "brillante" and features a *S* (Sordano) instruction. The third and fourth systems are marked *ffz* (fortissimo with crescendo). The music is characterized by rhythmic patterns, including triplets and sixteenth-note runs, and a variety of chordal textures.





End of Act I

The image displays a page from a musical score for 'The Swan' by Camille Saint-Saëns. The score is written for piano and voice. It is in the key of D major (two sharps) and 6/8 time. The tempo is marked 'Allegretto'. The score is divided into three systems. The piano part is marked 'ff' (fortissimo) and the vocal part is marked 'ffz' (fortissimo crescendo). The score includes various musical notations such as notes, rests, and dynamic markings. The piano part features a prominent melody in the right hand and a supporting bass line in the left hand. The vocal part consists of a single melodic line. The score is written on a yellowed, aged paper.

ENSEMBLE CHORUS

Oh, the bal mas-que is a place they say that will

ff

sf ff *ff*

ad - dle and mud - dle one's sen - ses, — For its there you'll meet the

s.

rash and dis - creet with the gay - est of con - se - quen - ces; — With a

unis.

s.

f

war - ri - or here and a Pre - late there, A knight, a Nun, or a

dan cer; — It is pal - pa - bly true to the

ques - tion: "Who's who?" There is not much chance for an an - swer, — "Who's

Poco
unis.

Poco
ff

meno *Pesante*

who?" — "who's who?" — There is - nt much chance for an

meno *Pesante*

Tempo di Marcia

an - swer. _____

At the

ff

Tempo di Marcia

f *accel. e cresc.*

ff

a tempo

bal mas - què at the bal mas - què There's laugh - ter and

a tempo

ffz a tempo

ffz

love and there's light and play, and the u - sual cares, that in -

ffz

ffz

ffz

fest the day, Will van - ish com - plete - ly a -

way, At the bal mas - què, at the

bal mas - què, There's none but the mer - ry old fid - dler to

fff

pay, And the fool is a king, and the

fff

fff₃

king is a jay at the beau - ti - ful bal mas -

fff₃

què!

ff

Listesso tempo

1 3 3 3

[illegible]

No 11

Entrance of Cinderella
and
Song

Princess of Far Away

Cinderella and Chorus

Allegro

ff

Listesso tempo
(Trumpets on stage)

Sra.....
a tempo

ff

p

Sra.....

f (Trumpets on stage).

p

CAPTAIN LADISLAW *f*

A Prin-cess quite un-known, in

mf

The musical score is written for piano and trumpet. It begins with a piano introduction in 2/4 time, marked 'Allegro' and 'ff'. The piano part features triplets in both hands. The second system introduces the trumpet part, marked 'Listesso tempo' and 'ff', with a 'Sra.....' line above the piano part. The third system continues the piano and trumpet parts, with a 'p' dynamic and a 'Sra.....' line. The fourth system is for Captain Ladislav, marked 'f', with a vocal line and piano accompaniment. The piano part in the fourth system is marked 'mf'.

gold - en char - i - ot but now has en - tered through the

pr *p* *fp*

Pal - ace gate; ——— Then give to her, I pray, in

(on stage)

voi - ces tuned to cheer, Such wel - come as be - fits her roy - al

state.

p poco accelerando *fp* *Sra.* *poco rit.*

ENSEMBLE

Listesso tempo

pp

En - ter, en - ter la - dy fair and gra - cious,

pp

Listesso tempo

pp

fp

pp

Wel - come, wel - come Prin - cess from a - far.

pp

pp

Greet - ings we of - fer,

pp

Sra.

pp

pp

espress.

will - ing - ly prof - fer, Prof - fer you al - le - gi - ance,

rit. *ppp*

Stran - ger ——— though you are. ———

ppp (Violin Solo)

rit. *pp* *pù rit.*

Lento espressivo

(Cinderella enters at back, comes down staircase slowly)

Lento espressivo

molto espress.

PRINCE (enraptured) *pp*
What won - drous

CHORUS

grace, what won-drous beau-ty must hide be -

pp What won - drous grace, what won-drous beau- ty

pp

hind _____ that mask of lace; — My heart tells

must hide be - hind that mask of lace.

The first system of the musical score is in B-flat major (two flats). The vocal line begins with a half note 'hind', followed by a quarter rest, then eighth notes for 'that mask of lace;'. A fermata is placed over the final note. The piano accompaniment consists of eighth-note chords in the right hand and single notes in the left hand. The second system continues the vocal line with 'must hide be - hind' and 'that mask of lace.', with a fermata over the final note. The piano accompaniment continues with similar rhythmic patterns.

me _____ it is my du - ty to see at

His heart tells him it is his du - ty to

The second system of the musical score continues the vocal line with 'me _____ it is my du - ty to see at'. The piano accompaniment features a triplet of eighth notes in the right hand. The third system continues with 'His heart tells him it is his du - ty to'. The piano accompaniment includes a half note in the right hand and a half note in the left hand, with a fermata over the final note.

ppp rit.

once and love her hid - den face, — love her

ppp

see at once and love her hid - den face, — love her

ppp

rit.

perdendosi

face. —

ppp

face. —

ppp

poco accel.

perdendosi

ppp

Sra.....

ppp

Princess of Far Away

Cinderella, the Prince and Chorus

Allegro CINDERELLA

Per -

Moderato

haps from a - far I've strayed; - A Prin-cess I may be or

colla voce *pp*

naid... Per - haps I have dropped from the stars, - A

pp *p*

rit. God - dess of Ve - nus or Mars; — *Meno* I'm here, and my name let us

Meno
pp

say is Prin - cess of Far A - way, — bent on

Più vivo whirl of the dance, of the dance. — *rit.* And grant me, yes grant me the

a tempo *pp rit.*

Tempo di Valse *a tempo* chance — *Molto meno* Just to

a tempo *p* *accel.* *f* *p* *Molto Meno*

sway, just to play like a moon-beam of

May, on the breast of the

tide, With my love by my side;

cresc.
Just a chance to entrance in the

lan - guor - us dance, This a - lone is the

theme of each hope and each dream of the Prin-cess of Far A - way! —

poco rit.

pp poco rit.

a tempo

ppp (sempre pp) unis.

Just to sway, just to play like a

ppp

a tempo

ppp (sempre)

CHORUS

moon-beam of May, _____ on the breast _____ of the

tide, _____ with my love by my side, _____ Just a

chance _____ to en - trance _____ in a lan - guor - us dance. _____

This a - lone is the theme of each hope and each

rit. dream of the Prin - cess of Far — A - way! (They dance off)

Tranquillo

8va... *accel.*

8va... *ppp* *pppp*

No 12

Them Was Our Childhood Days

Punks and Spooks

Moderato

The musical score is written for voice and piano. It features a vocal line in a treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one flat (B-flat), and the time signature is common time (C). The tempo is marked 'Moderato'. The lyrics are: 'I loved a lit-tle girl, we loved no oth-er, Some day she'll be a hap-py bride and groom, Her par-ents are her fa-ther and her moth-er, — And she keeps a bil-liard ta-ble in her'. The piano accompaniment includes dynamic markings such as *f* (forte) and *p* (piano), and articulation like accents. There are also triplets indicated by a '3' in a bracket.

I loved a lit-tle girl, we loved no

oth-er, Some day she'll be a hap-py bride and groom, Her

par-ents are her fa-ther and her moth-er, — And she keeps a bil-liard ta-ble in her

room; We nev-er shall for-get At-lan-tic Cit-y,— Where

first we met this lit-tle maid-en sweet, When she went to swim the roll-ers could-n't

roll her, For she had her roll-er skates up-on her feet.

REFRAIN

Oh, Splash! Lis-ten to the wave. She

bought a safe-ty ra-zor and she's learn-ing how to shave.

Some peo-ple like to spend their gold-en child-hood In

sev-er-al dif-fer-ent ways, But Sun-day, Mon-day, Tues-day, Wednes-day,

rit. Thurs-day, Fri-day, Sat-ur-day night, Them was our child-hood days! *a tempo* D.C.

rit. *a tempo* D.C.

DANCE

Ballet Suite

(Act II)

Nº 13

Ensemble

Maestoso

ff

sfz

sfz

Andante lento molto grazioso

rit. 3

poco a poco dim.

più rit.

p a tempo

p

f

p

f



First system of the musical score. The right hand features a melody with triplets and slurs, marked with a forte (*f*) dynamic. The left hand provides a harmonic accompaniment with chords and single notes, marked with a piano (*p*) dynamic. A "L.H." marking is present in the right hand of the second measure.

Second system of the musical score. The right hand continues the melodic line with triplets, marked with a piano (*p*) dynamic. The left hand accompaniment remains consistent with the first system.

Third system of the musical score. The right hand features a melodic line with triplets, marked with a forte (*f*) dynamic and the instruction *espressivo*. The left hand accompaniment is marked with a piano (*p*) dynamic. The system concludes with a double bar line and the word *Segue*.

Pizzicato (Polka)

Fourth system of the musical score, titled "Pizzicato (Polka)". The tempo is marked *Moderato sempre molto rubato*. The right hand features a melodic line with triplets, marked with a piano (*p*) dynamic and the instruction *accel.*. The left hand accompaniment is marked with a piano (*p*) dynamic and the instruction *cresc.*. The system concludes with a double bar line and the word *Segue*.

Fifth system of the musical score, titled "Meno mosso". The tempo is marked *Meno mosso*. The right hand features a melodic line with triplets, marked with a piano (*p*) dynamic and the instruction *rit.*. The left hand accompaniment is marked with a piano (*p*) dynamic and the instruction *poco a poco*. The system concludes with a double bar line and the word *Segue*.

First system of musical notation. The right hand (treble clef) features a melodic line with eighth and sixteenth notes, including a triplet of eighth notes. The left hand (bass clef) provides harmonic support with chords and single notes. Dynamics include *f* (forte) and *pp* (pianissimo). A *rit.* (ritardando) marking is present in the right hand.

Second system of musical notation. The right hand continues with a melodic line. Dynamics include *p* (piano), *rit.* (ritardando), *poco* (poco), *a* (accelerando), *poco* (poco), *sfz* (sforzando), and *in tempo*. The left hand features chords and single notes.

Third system of musical notation. The right hand continues with a melodic line. Dynamics include *f* (forte), *pp* (pianissimo), *p poco rit.* (piano poco ritardando), and *p rit.* (piano ritardando). A *Cello Solo* marking is present in the right hand. The left hand features chords and single notes, with a *fp* (fortissimo) marking at the end.

Fourth system of musical notation. The right hand continues with a melodic line. Dynamics include *rit.* (ritardando), *poco* (poco), *a* (accelerando), *poco* (poco), *in tempo*, and *sfz* (sforzando). The left hand features chords and single notes.

Fifth system of musical notation. The right hand continues with a melodic line, including a triplet of eighth notes. The left hand features chords and single notes. Dynamics include *f* (forte), *pp* (pianissimo), and *rit.* (ritardando).



Valse lente

Tempo di Valse

Valse lento



First system of musical notation. The treble clef staff contains a melody with eighth and sixteenth notes, some beamed together. The bass clef staff provides harmonic support with chords and single notes. Dynamics include *sf* and *p*.

Second system of musical notation. The treble clef staff continues the melodic line. The bass clef staff features sustained chords. Dynamics include *sf* and *p*.

Third system of musical notation. The treble clef staff has a more active melody with sixteenth notes. The bass clef staff has chords. Dynamics include *f*.

Fourth system of musical notation. The treble clef staff has a melodic line with some grace notes. The bass clef staff has chords. Dynamics include *f cantabile*, *brillante*, *poco accel.*, and *sf*.

Fifth system of musical notation. The treble clef staff has a melodic line. The bass clef staff has chords. Dynamics include *sf*, *schersando*, *a tempo*, *p*, and *sf*.

tranquillo *Tempo I.*

sfz *scherzando* *poco rit.* *p a tempo*

p

f *Segue*

Allegro moderato *Finale*

8

ff *ffz* *poco allarg.*

ffz

Meno mosso, molto marcato

ffz *ffz* *ffz* *ffz* *ffz* *ffz*

*dim. 1st time, >
cresc. 2d time >*

pp 1st time, ff 2d time

accel. al Fine

No 14

Bagdad

Punks and Chorus

VICTOR

mf

(Slave Salaams) (enter Girls)

tanga

(Punks enters)

tanga

ff

p

Bag-dad is a town in

Detailed description: This is a musical score for a piece titled 'Bagdad' from the play 'The Lady Of The Slipper'. The score is for a piano and voice parts, specifically for 'Punks and Chorus'. It is in 2/4 time and B-flat major. The score consists of five systems of music. The first system is a piano introduction marked 'mf'. The second system includes vocal entries for 'Slave Salaams' and 'enter Girls', with a 'tanga' section. The third system continues the piano accompaniment. The fourth system features the 'Punks' entering with a 'tanga' section, marked 'ff'. The fifth system shows the vocal line for 'Bag-dad is a town in', with piano accompaniment marked 'ff' and 'p'.

Tur-key, On a cam-el tall and jer-key You can jour-ney there and see Just how

great it used to be.

Min-a - rets and temples, gaud-y rugs and car-pets real and shod-dy, Gay ba -

zars that make you say, Dream-ing of a by-gone day:

poco rit. *a tempo*

REFRAIN

"Life was fair and fine in Bag - dad,

Land of lan guor - ous de - lights, Oh those

dan - eing girls en - tran - eing And

(spoken)
oh, those pink A - ra - bian nights. Ah!

Girl - - ies gay in silk-en trou-sers,

Suf-fragettes? No? No? But the wom-an of the

har-em knew ex-act-ly how to wear them In O-ri-en-tal

Bag-dad, long a-go." go."

No 15

My Russian Girlski

The musical score is written for voice and piano. It consists of four systems of music. The first system shows the vocal melody starting with a whole rest, followed by the lyrics 'I don't know why it'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. The second system continues the melody with the lyrics 'is - ki I can't ex-plain-o - vitch why ev-'ry-thing that's Rus-sian gets to'. The piano part continues with a similar rhythmic pattern. The third system has the lyrics 'me: I've got a Rus-sian sa-ble And on a Rus-sian'. The piano accompaniment includes some chords with a sharp sign, possibly indicating a key change or a specific voicing. The fourth system concludes with the lyrics 'ta-ble I've a Rus-sian sa-mo - var for Rus-sian tea; I've a'. The piano part features a more complex rhythmic pattern with some triplets and sixteenth notes.

I don't know why it

is - ki I can't ex-plain-o - vitch why ev-'ry-thing that's Rus-sian gets to

me: I've got a Rus-sian sa-ble And on a Rus-sian

ta-ble I've a Rus-sian sa-mo - var for Rus-sian tea; I've a

rush-in' dis-po - si-tion, that is why I used to rush a

lit-tle Rus-sian girl-ski o'er the seas; Her

name I can't pro-nounce-ski, I might as well a-nounce-ski, It's a

cross bet-ween a gar-gle and a sneeze.

Meno mosso

My Rus - sian girl - ski she is a pearl - ski, My gen - tle

p-f

Ni-hil-ist with eyes of ba - by blue; My su - gar

f

plum - ski, toss-ing the bomb - ski, There's man-y a star in the

p cresc.

land of the Czar but there's noneski like you. you.

ff

Nº 16

A Little Girl At Home

DUO

Cindy and Prince

Molto moderato

PRINCE

A lit - tle girl at home I'd like to
That lit - tle girl at home I'd greet with

p espressivo *rit.* *p*

CINDY

PRINCE

have, I would, I swear, A lit - tle girl at home? What do you mean? — A
kiss - es ev - 'ry night, You'd lin - ger at the club, how - ev - er fond. — With

pp

CINDY

some - one like your dain - ty self, To give me greet - ing there. Re -
an - y oth - er girl I'm sure I'd fail to find de - light. Now

PRINCE

mem-ber I am o-ver sev-en-teen. — Don't laugh at my pre-ten-tions, dear, We
how a-bout some fas-ci-na-ting blonde? — For blondes I nev-er cared, For with their

pp *p*

all must dream at times, I'd hold her hand and think it grand To
all en-snar-ing lures, I much pre-fer the sort of charms That

CINDY

PRINCE

p espressivo

hear sweet wed-ding chimes. Would you love her? Would I love her? As the
cor-res-pond to yours. Could you love me? Could I love you? I could,

sf

sun-shine loves the foam, Or as flow'rets love the dawn, I'd love that lit-tle girl at home.—
dear, and I do, There is no one in this world Can take me from the side of you.—

p espressivo *rit.* *rit.*

REFRAIN CINDY

When you've got a lit - tle girl at home, be-lieve me, You've got some-thing rare,

PRINCE

p: f

Some- thing worth a some-thing more than all on earth, In some one sweet and fair.

Eyes that smile and eyes that tempt you for a while, May thrill you through and through. — But you'll

nev- er roam When that girl at home says, "I love you."

p

1. 2.

1. 2.

Repeat for Dance

No 17

Punch Bowl Glide

Molto moderato >

The musical score is written for piano in 2/4 time, featuring a key signature of two flats (B-flat and E-flat). It consists of four systems of music, each with a treble and bass staff. The first system begins with a *sf* (sforzando) dynamic and includes a section marked *sfz* (sforzando) with a crescendo hairpin. The second system features a *p* (piano) dynamic and a triplet of eighth notes. The third system includes a *f* (forte) dynamic, a *poco rit* (poco ritardando) marking, and a *a tempo* marking. The fourth system concludes with a *p* dynamic. The score is characterized by flowing sixteenth-note passages in the right hand and steady eighth-note accompaniment in the left hand, with various articulations like accents and slurs throughout.



No 18

Finale 2nd Act

Drums of all Nations

Moderato

PRINCE

Her name, good friends, I know not,

(Cello Solo)

p

accel.

Her name I can-not say, _____ A ra-di-ant

riten.

dream she came to me She, dream like, passed a - way. But

with

Animato e in tempo

(warmth)

animato

accel.

love will sure-ly find her, A slip-per left be - hind. her, Shall te for me a

fp espress.

poco animato

l.h.

accel.

l.h.

tal-is-man and guide. The maid whose foot it

(with growing intensity)

piu accel. e cresc.

gra-ces, I'll dow'r with my em - bra-ces, And

she a-lone shall be my cho-sen bride. Then call out the drums, sound the a -

deciso *f sempre a tempo*

sf a tempo *f*

larm! Find me that maid-en, that maid-en of charm!

ff

Search ye all King-doms.com-rades and chums bring her back to me, To the beat of the

cresc. *ffz* *f* *poco rit.* *ffz*

(exit Prince) *LADISLAW* *con. animore*

drums. *a tempo* *f* *fp* *fp*

The drums! the drums! with con-quer-ing vic-to-ry comes!

Hark to the roll of them, Thrill to the soul of them, the

drums. *rit.* Hal-lo! What ho! the

ffz *ffz pesante* *ffz pesante* *ffz*

Tempo di Marcia

drums!

ff (Brass)

(Snare Drum in Orchestra)

DRUMS OF THE CROWN PRINCE
(Drums on Stage)

ff *brillante*

fff (Bass Drum)

ff

DRUMS OF LEIPSI

ff

ff (2 Trumpets)

First system of music for 'DRUMS OF LEIPSI'. It consists of three staves: a single treble staff and a grand staff (treble and bass). The treble staff begins with a forte (ff) dynamic and contains eighth and sixteenth notes, some grouped in triplets. The grand staff begins with a forte (ff) dynamic and contains chords and moving lines, also with some triplet markings.

1 2

Second system of music for 'DRUMS OF LEIPSI'. It continues the three-staff format. The treble staff has first and second endings marked with '1' and '2'. The grand staff continues with complex chordal textures and moving lines, including a forte (ff) dynamic marking.

DRUMS OF NAPOLEON

First system of music for 'DRUMS OF NAPOLEON'. It consists of three staves. The treble staff has a melody with eighth and sixteenth notes. The grand staff features dense, rhythmic chordal patterns in both the treble and bass staves.

Second system of music for 'DRUMS OF NAPOLEON'. It continues the three-staff format. The treble staff has a melody with some rests. The grand staff continues with dense chordal textures. The system concludes with a key signature change to one sharp (F#) and a common time signature change to 6/8.

DRUMS OF HIGHLANDERS

First system of music for 'DRUMS OF HIGHLANDERS'. It consists of three staves: a single treble staff at the top, and a grand staff (treble and bass) below. The key signature has one sharp (F#) and the time signature is 6/8. The music begins with a repeat sign. The grand staff features a melody in the treble and a bass line with chords. Dynamics include *sf* (sforzando) and *f* (forte).

Second system of music for 'DRUMS OF HIGHLANDERS'. It continues the three-staff format. The melody in the single treble staff includes first and second endings, marked '1.' and '2.'. The grand staff continues with the melody and bass line. Dynamics include *sf* and *ff* (fortissimo).

Meno INDIAN DRUMS

First system of music for 'Meno INDIAN DRUMS'. It consists of three staves. The key signature has two flats (Bb, Eb) and the time signature is 2/4. The music begins with a repeat sign. The grand staff features a melody in the treble and a bass line with chords. Dynamics include *sf* and *ff*. There is a 'Meno' marking above the grand staff.

Second system of music for 'Meno INDIAN DRUMS'. It continues the three-staff format. The melody in the single treble staff includes first and second endings, marked '1.' and '2.'. The grand staff continues with the melody and bass line. Dynamics include *sf* and *ff*.

Poco Animato
KIDS WITH TOY DRUMS

Poco Animato

ALL DRUMS

(Bass Drums) (Entrance of Spooks as Drum major)

(Snare Drums)

GRAND ENSEMBLE

First system of musical notation (measures 1-8). The score is in 3/4 time with a key signature of two flats (B-flat and E-flat). It features a grand staff with a bass line, a treble line, and a piano accompaniment. The piano part includes a *ff* (fortissimo) dynamic marking and a *(Dixie)* annotation. The melody in the treble line is characterized by eighth-note patterns.

Second system of musical notation (measures 9-16). The piano accompaniment continues with a steady eighth-note pattern. The treble line features a series of eighth-note runs and rests, maintaining the rhythmic momentum.

Third system of musical notation (measures 17-24). The piano part continues with a consistent eighth-note accompaniment. The treble line shows a melodic line with eighth-note figures and some rests.

Fourth system of musical notation (measures 25-32). The tempo is marked *a tempo*. The piano part features a *ff* (fortissimo) dynamic marking and includes triplets (indicated by a '3' over the notes). The system concludes with a *Curtain* instruction and a final *ff* (fortissimo) dynamic marking. The treble line ends with a melodic flourish.

Entr' Act

No 19

VICTOR HERBERT

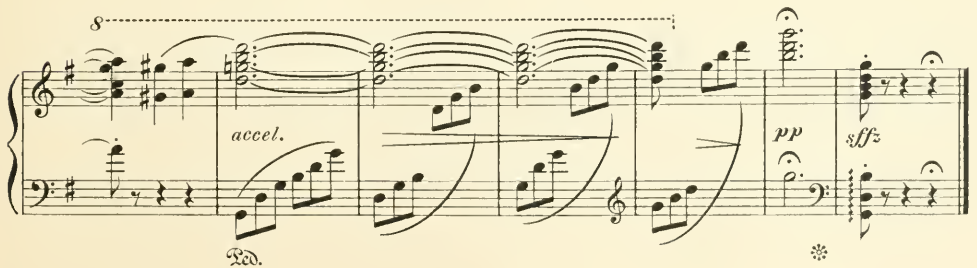
Andante *Moderato espress.*

The musical score is written for piano and consists of five systems. The first system is marked 'Andante' and the second system is marked 'Moderato espress.'. The score includes various musical notations such as treble and bass staves, notes, rests, and dynamic markings like *ff*, *sfz*, *p*, and *f*. The key signature is one sharp (F#) and the time signature is 2/4. The score is a piano accompaniment for a scene from 'The Lady of the Slipper'.



Tempo di Valse lente





Harlequinade

No 20

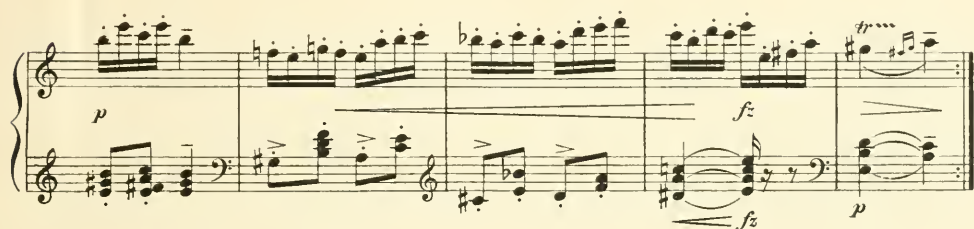
Tempo di Polka molto moderato

p *p*

f

fp *sfz* *sfz* *sfz* *sfz*

p *fp*



Galop *Allegro molto*

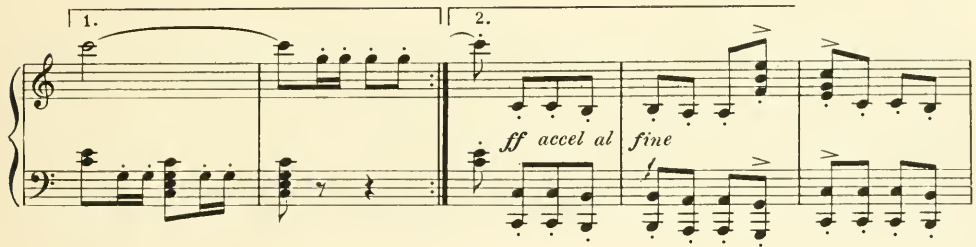
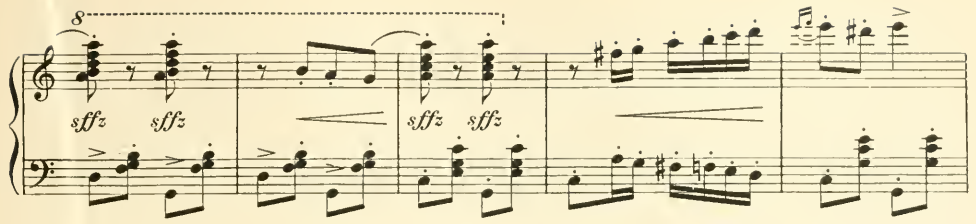
First system of musical notation. The piece is in 2/4 time. The right hand (treble clef) features a melodic line with eighth and sixteenth notes, accented with slurs and accents. The left hand (bass clef) provides a rhythmic accompaniment with eighth and sixteenth notes. Dynamic markings include *ff* (fortissimo) and *sfz* (sforzando).

Second system of musical notation. The right hand continues the melodic pattern with slurs and accents. The left hand maintains the rhythmic accompaniment. Dynamic markings include *sfz*.

Third system of musical notation. The right hand continues the melodic pattern with slurs and accents. The left hand maintains the rhythmic accompaniment. Dynamic markings include *sfz*.

Fourth system of musical notation. The right hand continues the melodic pattern with slurs and accents. The left hand maintains the rhythmic accompaniment. Dynamic markings include *sfz*. The system concludes with a first ending bracket labeled "1." and a repeat sign.

Fifth system of musical notation. The right hand continues the melodic pattern with slurs and accents. The left hand maintains the rhythmic accompaniment. Dynamic markings include *tutta forza* (tutti). The system concludes with a second ending bracket labeled "2." and a repeat sign.



Opening Chorus

No 21

Introducing The Lady Of The Slipper
ACT III

Allegro brillante

ffp sempre cresc. *ffz* *fz* *ffz* *ffz*

ffz cresc. *fz* *fz* *fz* *fz*

fz

GIRLS

Bar-on von Nix, Bar-on von Nix, Soon, with the suite of the

Prince you can mix; Beat of the Drum tells us they come,

Leav-ing each sin-gle maid strick-en and dumb. Toss-ing their heads and

ff

cham-ping the bit. Won-der-ing whom the slip-per will fit,

Each lit-tle maids in a shiv-er of fren-zy know-ing that soon with

loy - al - est friends. He, he - our Prince will grace the scene,

Seek - ing his "girl of the slip - per" as Queen.

ff

Poco Meno
(Enter the Prince's Guard)

(Trumpets)

f

ff

(Enter Cpt. Ladislav)

Piano accompaniment for the entrance of Cpt. Ladislav. The music is in 2/4 time, key of B-flat major. It features a melody in the right hand with triplets and a bass line with sustained notes and triplets. Dynamics include *ff* and *ffz*.

March Song (The Lady of the Slipper)

CAPTAIN LADISLAW

Sol-diers who've sensed the thrill of vic-to-ry, Huz-zah!

CHORUS

Vocal and piano accompaniment for the March Song. The vocal part is in 2/4 time, key of B-flat major. The piano accompaniment is in 2/4 time, key of B-flat major. Dynamics include *f* and *ff*.

C.L. He- roes in no sense con- tra - dic - to - ry, We are!

We are!

mf *ff*

C.L. See us in our fight - ing togs, Where the can- non - ade be- fogs,

fp *fp*

C.L. Watch us when they loose the dogs of war, war, war! Our

War! war!

ff *mf*

c.L.
 mis-sion here to-day won't wea-ry us, We
 You see,

c.L.
 but o-bey a will im-pe-ri-ous. For our
 And free,

c.L.
 Princee we now pur-sue One whom he wants to woo. Our

C.L. *quest is for that one mys-te-ri-ous she! she! she!*

ff *she! she!*

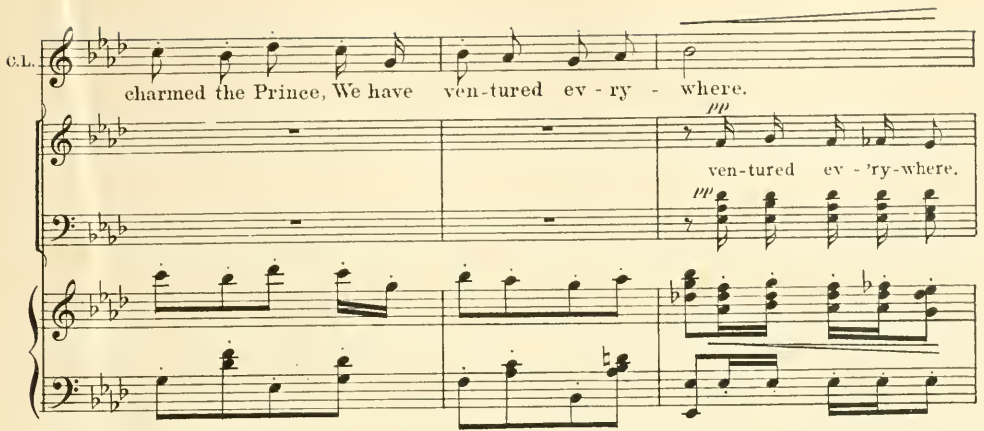
C.L. *p grazioso* Oh, the la-dy of the slip-per, is a

pp of the slip-per

pp

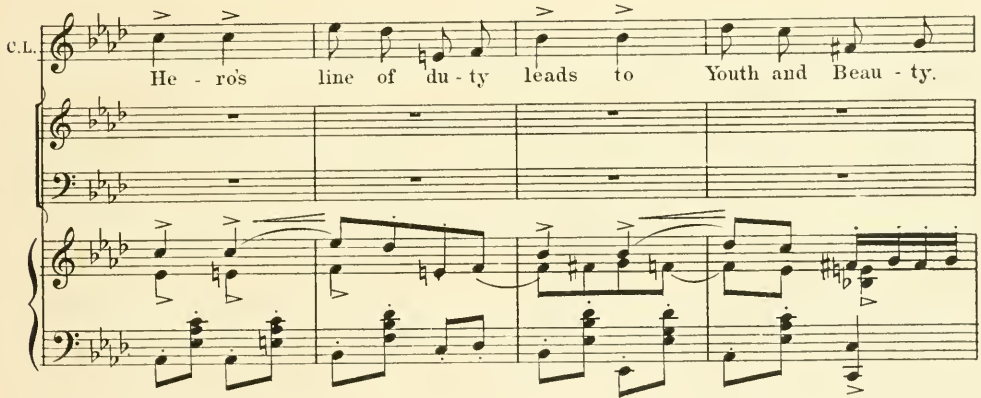
C.L. reg-lar rip, rip, rip-per. And to find her since she has

is the rip-per!

C.L. 

charmed the Prince, We have ven-tured ev-ry-where.

ven-tured ev-ry-where.

C.L. 

He-ro's line of du-ty leads to Youth and Beau-ty.

C.L. 

Sure is this, we'll find that miss, The La-dy, of the Slip-per, fair! —

Oh, the

CHORUS

la - dy of the slip - per is a reg' - lar rip, rip,

rip - per. And to find her since she has charmed the Prince, We have

ven - tured ev - ry - where. He - ro's line of du - ty

unis.
ff

leads to Youth and Beau - ty. Sure is this, we'll find that miss, The

La - dy, of the slip - per, fair. —

LADISLAW announcing
His Highness, Prince Maximilian

(Enter Prince Max)

f *ff* *3*

PRINCE (speaking through
music) If there be any
etc. etc. and try on the

fp *pp*

slipper, for whom
- soever etc. etc.
share with me the throne

BARON with DOLLBABIA and FREAKETTE
have entered they come down.

fpp

Più animato
(BARON introduces them)

fz *fz* *dim.*

BARON

Two lit - tle daugh - ters here you see, Flow - ers of my old an -

p

DOLLB.

ces - tral tree, Blush - ing ro - ses Oh, Pa - pa.

p

BARON

DOLLB.

BARON

No - bo - dy knows How sky we are. Each of them has a

fz *p*

accel.

foot, I think, Dim-pled and dain-ty cute and pink, — Then —

Più Mosso

put — those feet on trial do, The pro - po - sition is up to

legg.

Allegro agitato **DOLLBABA**

you. Pa - pa, how can you

ffp *fp*

FREAKETTE

be so crude, Pa - pa, — Pa - pa, — Your

fp *fp* *fp* *fz*

ac - tions I should call most rude

BARON

Ha! Ha! Ha

ha ——— Im real - ly quite hys - ter - ic - al, my

rea - son's al - most fled. But slip us the slip - per, come

on, come on, for God's sake go a - head!

rit.

f

Tempo di Marcia

CHORUS

Oh, the la - dy of the

slip - per Is a reg - 'lar rip, rip, rip - per, And to'

find her since She has charmed the Prince We have ven - tured ev - ry -

f *sf* *ff* *ff*

where He - ro's line of du - ty,

leads to Youth and Beau - ty, Sure is this, well

find that miss The La - dy, of the slip - per, fair.

perdendosi *decresc.* *ppp*

No 22 Put Your Best Foot Forward, Little Girl

The musical score is written for piano and voice. It begins with a piano introduction in D major, 2/4 time. The first system features a melody in the right hand with a *mf* dynamic and a bass line in the left hand. The second system continues the piano introduction, ending with a *p* dynamic. The third system introduces the vocal melody, marked *(GIRLS)*, with the lyrics "This is not in an - y way, a next - to -". The piano accompaniment continues with a *p* dynamic. The fourth system continues the vocal melody with the lyrics "na - ture ex - po - sé, Nor should you class it as a pic - ture". The piano accompaniment features chords and a bass line, ending with a *sf* dynamic.

mf

p

(GIRLS)

This is not in an - y way, a next - to -

na - ture ex - po - sé, Nor should you class it as a pic - ture

sf

show;— Rath-er, let us here con-fess, this seem-ing state of near un-dress Is

marc. *p* *sf* *p* *sf*

due to that which ev - 'ry one should know. _____ We've

come to try a slip - per on the girl whose foot'twill fit up - on, The

p

reign - ing Prince she'll mar - ry in a triec, This

dem-on - stra-tion, then, you see, is noth-ing more than it should be, 'We

on - ly strive to fol - low this ad - vice:

REFRAIN

"Put your best foot for-ward, lit - tle girl, lit - tle girl, lit - tle girl take a

chance,— For an an - kle, shin and a trim lit - tle limb will

get you man-y a glance; Put your best foot

for - ward, lit - tle girl, it's a lure for the sure - foot - ed

John, - If you win in the game with the slip - per of fame, try it

on, try it on, try it on. 1. on. 2.

p *pp*

Finale Ultimo

No 23

Allegro

(Prince disconsolately)

Vain is the search, I've lost her! lost my radiant

The musical score for the Prince's vocal part and piano accompaniment. The vocal line is in treble clef, key of D major, and common time. The piano accompaniment is in grand staff, also in D major and common time. The vocal line begins with a rest, followed by the lyrics "Vain is the search, I've lost her! lost my radiant". The piano accompaniment features a series of chords and triplets, with dynamic markings *sfz* and *sp*.

(Noise behind Scene)

dream. _____

The musical score for the piano accompaniment during the noise behind the scene. The score is in grand staff, key of D major, and common time. It features a series of chords and triplets, with dynamic markings *fp cresc* and *molto*.

BARON

Hold on there! Wait awhile!

The musical score for the Baron's vocal part and piano accompaniment. The vocal line is in treble clef, key of D major, and common time. The piano accompaniment is in grand staff, also in D major and common time. The vocal line begins with a rest, followed by the lyrics "Hold on there! Wait awhile!". The piano accompaniment features a series of chords and triplets, with dynamic markings *sfz* and *sfz*.

PRINCE

an-oth-er ap-pli-cant please. Yes, and who may she be?—

fp

CINDERELLA

A

(Slower)

spinster your highness, a spinster, that's me. —

Meno *colla voce* *Allegro a tempo* *f*

Allegro (Pointing derisively at Cinderella)

ENSEMBLE AND CHORUS

PRINCE

Ha! Ha! Ha! Ha! Ha Ha Ha! Ha Ha Ha Ha Ha Ha Ha Ha! Hold! —

ff *sf* *fp* *sfz*

ENSEMBLE AND CHORUS

Moderato espressivo

Ah! Ah! Be-

(Prince Leads Cinderella to chair)

(Prince puts on Slipper)

Ah! Ah! Be-

Moderato espressivo

Ah! *animato* Ah! *grandioso* Be-

ff *ff* *ff*

poco accel. *Meno*

hold the la-dy of the slip-per.

hold the la-dy of the slip-per.

(Dialogue)

hold the la-dy of the slip-per.

Meno

poco accel. *sfz sfz* *sempre ppp*

ffpp

FAIRY "Thy wish is granted" (Spooks and Punk appear) *Moderato*

(Short Dialogue)

pp

Meno mosso

ENSEMBLE

C Kiss, kiss, kiss! that is les - son one the first thing we must

P Kiss, kiss, kiss! that is les - son one the first thing we must

S Kiss, kiss, kiss! that is les - son one the first thing we must
(Repeat for Dance)

p grqzioso

C do. Fol - lows next the sim - ple lit - tle text, of

P do. Fol - lows next the sim - ple lit - tle text, of

S do. Fol - lows next the sim - ple lit - tle text, of

C how to bill and coo; Smile, dear, smile,

P how to bill and coo; Smile, dear, smile,

S how to bill and coo; Smile, dear, smile,

C
smile, dear, all the while, re - gard me if you can. As a

P
smile, dear, all the while, re - gard me if you can. As a

S
smile, dear, all the while, re - gard me if you can. As a

C
tim - id lit - tle dove, while learn - ing how to love, like a

P
tim - id lit - tle dove, while learn - ing how to love, like a

S
tim - id lit - tle dove, while learn - ing how to love, like a

C
real, real man.

P
real, real man.

S
real, real man.

f Pesante

Moderato espressivo

When you've got a lit - tle girl at home, believe me you've got something rare, _____

When you've got a lit - tle girl at home, believe me you've got something rare, _____

When you've got a lit - tle girl at home, believe me you've got something rare, _____

Moderato espressivo

Some - thing worth a something, more than all on earth, In some - one's sweet and far, _____

Some - thing worth a something, more than all on earth, In some - one's sweet and fair, _____

Some - thing worth a something, more than all on earth, In some - one's sweet and fair, _____

Eyes that smile and eyes that tempt you for awhile, May thrill you through and through, — But you'll

Eyes that smile and eyes that tempt you for awhile, May thrill you through and through. — But you'll

Eyes that smile and eyes that tempt you for awhile, May thrill you through and through. — But you'll

Tempo di Valse lento

nev-er roam when that girl at home says "I love you" Just to sway,

nev-er roam when that girl at home says "I love you" Just to sway,

nev-er roam when that girl at home says "I love you" Just to sway,

Tempo di Valse lento

— just to play like a moon-beam of May, On the

— just to play like a moon-beam of May, On the

— just to play like a moon-beam of May, On the

breast of the tide, with my love by my side, Just a

breast of the tide, with my love by my side, Just a

breast of the tide, with my love by my side, Just a

chance _____ to en-trance _____ in a lan-guor-us dance, _____ This a -

chance _____ to en-trance _____ in a lan-guor-us dance, _____ This a -

chance _____ to en-trance _____ in a lan-guor-us dance, _____ This a -

lone is the theme of each hope and each dream of the Princess of Far— A -

lone is the theme of each hope and each dream of the Princess of Far— A -

lone is the theme of each hope and each dream of the Princess of Far— A -

Piu mosso
way. _____

way. _____

way. _____

Piu mosso *sna.* *sfz* *sfz*

Musical Comedies and Comic Operas

by

VICTOR HERBERT

THE LADY OF THE SLIPPER

Book by Anna Caldwell Lyrics by James O'Dea

NAUGHTY MARIETTA

Book and Lyrics by Rida Johnson Young

THE SINGING GIRL

Book and Lyrics by Harry B. Smith

THE RED MILL

Book and Lyrics by Henry Blossom

SWEET SIXTEEN

Book and Lyrics by George V. Hobart

BABES IN TOYLAND

Book and Lyrics by Glen MacDonough

THE TATTOOED MAN

Book and Lyrics by Harry B. Smith

THE FORTUNE TELLER

Book and Lyric by Harry B. Smith

THE VICEROY

Book and Lyrics by Harry B. Smith

MISS CAMILLE

Book and Lyrics by George V. Hobart

WONDERLAND

Book and Lyrics by Glen MacDonough

THE ENCHANTRESS

Book and Lyrics by Fred. De Gresac
and Harry B. Smith

Mlle. ROSITA

Book and Lyrics by Joseph Herbert
and Harry B. Smith

MISS DOLLY DOLLARS

Book and Lyrics by Harry B. Smith

THE AMEER

Book and Lyrics by Fred. Rankin & Kirk LaShelle

Mlle. MODISTE

Book and Lyrics by Henry Blossom

BABETTE

Book and Lyrics by Harry B. Smith

OLD DUTCH

Book adapted from the German by Edgar Smith
Lyrics by George V. Hobart

CYRANO DE BERGERAC

Book and Lyrics by Harry B. Smith

THE PRIMA DONNA

Book and Lyrics by Henry Blossom

IT HAPPENED IN NORDLAND

Book and Lyrics by Glen MacDonough

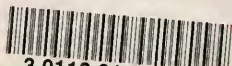
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